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ANNUAL REPORT
OF THE
South Carolina
Museum
Commission

For the Fiscal Year
July 1, 1979 to June 30, 1980



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PRINTED UNDER THE DIRECTION OF THE
STATE BUDGET AND CONTROL BOARD

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OF THE

South Carolina Museum Commission

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LETTER OF TRANSMITTAL OF SOUTH CAROLINA MUSEUM COMMISSION

To His Excellency, the Honorable Richard W. Riley, Governor of South Carolina, and to the Honorable Members of the General Assembly of South Carolina.

Gentlemen:

We have the honor to transmit the report of the South Carolina Museum Commission for June 30, 1980. The past year has witnessed encouraging progress in the Commission's programs: expanded services for the museums of the state, the acquisition of outstanding historical, cultural, and natural objects for the collections, and most important, the completion of a master plan for the state museum. The Commission is pleased with its accomplishments to date and is proud to submit this report to the people of South Carolina.

Guy F. Lipscomb, Jr.

Chairman, South Carolina Museum Commission

SOUTH CAROLINA MUSEUM COMMISSION

Guy F. Lipscomb, Jr., <i>Chairman</i>	Columbia, At Large
Mrs. Donald H. Burch	Cheraw, District No. 5
Mrs. Jenkins Street Crayton	Columbia, At Large
Dr. Marianna W. Davis	Columbia, At Large
Mrs. Edward P. Guerard	Georgetown, District No. 6
Arthur Magill	Greenville, District No. 4
Mrs. John F. Rainey	Anderson, District No. 3
Dr. Leo F. Twiggs	Orangeburg, District No. 2
David B. Verner	Charleston, District No. 1

STAFF MEMBERS

David C. Sennema	Director
Dr. Overton G. Ganong	Deputy Director
Darlene Barnes	Clerk-Typist
Steven C. Baty	Diver
Winona O. Darr	Registrar
Hedy A. Hartman	Program Administrator for State-wide Services
Stephen G. Lowe	Diver
Rudolph E. Mancke, III	Curator of Natural History
Bonnie M. Morrison	Staff Assistant
Sharon H. Sargent	Account Clerk
Rodger E. Stroup	Curator of History
Annabelle L. Usher*	Exhibit Designer
James A. Williams	Dive Team Supervisor

* Part time.

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**South Carolina
Museum Commission**

**Administration
and
Planning**

**Collections, Exhibition
and
Education**

**State-wide
Services**

**Underwater
Fossil Management**

A STATE MUSEUM

Each state of the American Union is unique, with its own distinctive combination of nature, history, population and culture. No institution can better protect and explain that heritage than a museum dedicated to the collection, preservation, exhibition and interpretation of the geography, life forms, historical objects and cultural remains of the state and its people. South Carolina has a number of fine museums but *none of them deals with the whole state in a comprehensive manner*. That is the logical mission of a state museum.

At present most states have one or more state museums. South Carolina still has none. It is the task of the South Carolina Museum Commission to create such a museum for the Palmetto State.

Without question, the materials for a fine museum are present. South Carolina has a breathtaking variety of geography, minerals, plants and animals. It has over 300 years of incredibly rich and exciting history, which few states can match. It has a distinguished heritage in the arts. And it has a rapidly expanding scientific and industrial sector. Together these elements form a vivid story, one that South Carolinians and other Americans should know. A state museum can tell that story and at the same time take the lead in preserving the state's natural and historical legacy.

Most state museums are located in the capital cities of their respective states. South Carolina is indeed fortunate in that its capital is centrally located and within reasonable driving distance from any part of the state. Columbia is, therefore, the logical location for the state museum.

The South Carolina Museum Commission is planning an institution long overdue. But tardiness does have its advantages. The Commission has been able to study the experiences of other state museums and learn from their mistakes. It can draw upon the latest developments in architecture, storage systems, exhibit design and education to create a museum that embodies the best in contemporary museography. The new state museum will represent a long-term investment in the state's heritage, a tribute to the men and women who shaped that heritage, and a showcase to the nation.

HISTORY OF THE MUSEUM COMMISSION

In 1971 Governor John C. West appointed a committee of legislators and citizens to study the feasibility of establishing a state museum. The committee concluded that the functions of a state museum were not being fulfilled by any commission, department or agency of state government. The concluding sentence of the feasibility study summarized the committee's findings: "If we want a society which is concerned with more than the barest necessities, and if we want our children and citizens to know something of their heritage, the assets of their state and the direction of South Carolina's progress into the future, A STATE MUSEUM IS ESSENTIAL FOR THESE PURPOSES."

With that statement in mind, the State Legislature in 1973 enacted H1612 as the enabling legislation for a South Carolina State Museum. The act created a South Carolina Museum Commission of nine members, one from each of the six congressional districts and three at large. Governor West appointed Guy F. Lipscomb, Jr., of Columbia, as chairman and named seven prominent South Carolinians to work with him.

To begin its work, the SCMC named William E. Scheele as director, approved a staff of three to assist him and authorized the engagement of appropriate consultants and part-time employees to carry out initial surveys and planning.

The staff quickly set out to assess the museum-related resources of the state and to establish contacts with institutions of higher education, with private collectors, and with museums and related organizations both in and out-of-state. These efforts helped the staff and commission members to crystallize their thinking about the proper role of the future state museum.

In support of the state museum concept, the trustees of the Columbia Museums of Art and Science generously offered to the state their land, their physical plant and the use of their collections. Initial planning efforts were thus focused on the site of the Columbia Museums, the block bordered by Senate, Bull, Gervais and Pickens Streets. The state museum was planned as part of a cultural complex, to include a performing arts auditorium built by the University of South Carolina and a new building housing South Carolina ETV. By the end of fiscal year 1976-77, schematic plans for the site and building and a draft of an exhibit plan had been completed.

In that same year, William Scheele resigned as director and was replaced by David C. Sennema. Under Mr. Sennema's leadership,

the staff continued to make important strides toward the creation of a state museum.

As time passed, both the staff and the Commission became aware that further architectural and site planning had to be carried out before the workability of the schematic architectural design could be evaluated. In order to secure first-rate assistance, the Commission obtained a federal grant of \$9,855 from the National Endowment for the Humanities. It then engaged E. Verner Johnson and Associates, Inc., Boston, to guide the staff through the initial stages of a master plan. Specializing in museum design, Mr. Johnson's firm has prepared or has helped to prepare development plans for museums in Boston, Memphis, Hot Springs, Arkansas; Nashville, Washington, D. C. and several foreign countries. With the assistance of Mr. Johnson and 19 museum professionals from around the country, who served as consultants, the first five-year plan was prepared and the first three sections of the master plan brought to a well-developed stage.

The long hours of thought, consultation and planning gradually led the Commission to conclude that its earlier plans were wholly inadequate and eventually brought about a decision to seek a new site for the state museum. A number of possibilities were considered, with the final choice being a 53-acre wooded tract on the west bank of the Saluda River opposite the Riverbanks Zoo. The property is owned by the South Carolina Electric and Gas Company, which agreed to lease it to the Commission for \$1.00 per annum for 99 years. At year's end the Commission was awaiting the final negotiation of the lease by the State Division of General Services and SCE&G.

Another key decision for the Commission was whether to design and construct the initial exhibit installation in-house or to contract with a commercial exhibit firm. While it debated the pros and cons, the staff continued to investigate the work of various firms, trying to find those whose capabilities matched the Commission's tastes and needs. In the end, the decision was to employ an exhibit firm. It did not appear likely that the Commission could acquire from the state the necessary positions to plan and install the initial exhibits in the state museum.

In the spring of 1979, the Commission received a \$59,000 capital bond appropriation to complete a master plan for the riverfront site. Once again it retained E. Verner Johnson and Associates for architectural planning and, after a careful search, also engaged the exhibit design firm of A Couple Designers, Inc., of Middleport,

Ohio, to prepare a conceptual exhibit plan. A Couple Designers came well recommended, having recently completed work on the International Museum of the Horse at the Kentucky Horse Park, near Lexington, among other projects.

Perhaps the staff's greatest challenge was to build a collection of sufficient scope and quality to support a major exhibit program. From the beginning the staff actively sought donations, and on occasion purchased choice objects with the limited funds available. The pace of collecting was at first more rapid in the field of natural history than in the areas of cultural history, science and art, because the first curator hired was a naturalist. With the hiring of a curator of history in 1979, the rate of collecting in that area improved dramatically, but little progress was made in the acquisition of scientific and art objects. Without a full staff of curators—the individuals chiefly responsible for acquiring, researching and managing museum objects—the development of the collections progressed at a slower rate than desirable; nevertheless, a number of fine objects and several large private collections were acquired, which gave the Commission a foundation upon which to build.

A museum must not only collect, however, it must preserve its collection for the future. Critically important is the question of storage. Not only must there be sufficient space, but the temperature and humidity of the space must be carefully regulated to prevent damage to objects stored therein. During the early days of the Commission, one of the staff's greatest worries was the lack of suitable storage: the collections were kept in a commercial warehouse devoid of climate controls. Luckily, in July, 1977, the SCMC was able to lease a former art gallery and photo studio (dubbed "the depot") at no cost from the Columbia Museum of Art Commission. Although small, the depot provided the Commission's first appropriate storage facility.

In February, 1979, the Commission moved its collection to a climate-controlled space in the Five Points Building, where its offices are located. Equipped with humidification, air conditioning, security, and atmospheric monitoring devices, the new storage area meets the basic standards of the museum profession.

Even though it lacked a museum building, the Commission nonetheless began a small-scale exhibit program. For three years the Department of Archives and History allowed the SCMC to use an exhibit case in its building, and the Commission received permission to set up a case of its own in the lobby of the State House, where it carries on a program of changing exhibits.

The SCMC also initiated a modest publications program. Newsletters were issued to inform the public both of Commission activities and of those of other museums throughout the state. A color brochure on the common snakes of South Carolina was enthusiastically received, and a series of specialized publications called Museum Bulletins was launched.

A number of activities begun in the early days have become established features of the Museum Commission's program. From the very beginning the Commission has carried on a vigorous campaign of public information. To explain the concept of a state museum, staff members and commission members have spoken throughout the state to service organizations, historical society meetings, museum lecture audiences, college assemblies, high school groups, conservation camps, artists' guilds, travel conferences and teachers' meetings. They have answered questions and provided consultant services in the areas of natural history, history, art and the environment.

Another worthwhile continuing activity is the examination of specimens and collections brought in by individual citizens. In fact, hardly a day passes without a telephone call or a visit from someone interested in learning more about an object in his possession. Employees have worked with the staffs of the Department of Parks, Recreation and Tourism; the S. C. Arts Commission, the S. C. Wildlife and Marine Resources Department, S. C. ETV, the Law Enforcement Officers' Hall of Fame, and the State Board of Education to add services to the programs of those agencies. They have also cooperated with private organizations such as the S. C. Wildlife Federation, the S. C. Science Council, the South-eastern Gem and Mineral Society and dive clubs.

The SCMC has always considered as one of its major goals the development of a program of services and assistance to the museums of the state. It has lent many objects from its collections, made professional publications available to small local museums, circulated traveling exhibits, arranged consultant services and sponsored training workshops for museum personnel. To coordinate these activities it has obtained a series of grants from the National Endowment for the Arts, which it has used to employ a program administrator for state-wide services.

The Commission also acquired regulatory responsibility in August, 1976, when Governor James B. Edwards requested that it administer the provisions of the amended Underwater Salvage Law (§ 54-7-210-80) relating to fossils. In fulfillment of its new

duties, the SCMC has worked closely with the Institute of Archeology and Anthropology at the University of South Carolina, which is responsible for controlling the recovery of archeological (i.e., man-made or man-used) materials, both under water and on land. After experimenting unsuccessfully with the issuance of temporary commercial salvage licenses in the late summer of 1977, the Commission indefinitely suspended the issuance of such licenses. In the meantime it has continued its satisfactory relationship with the state's hobby divers, whom it licenses in cooperation with the Institute, and it has also worked with the Law Enforcement Division of the S. C. Wildlife and Marine Resources Department to secure enforcement of the rules and regulations governing underwater fossil recovery.

Since its establishment in 1973, the South Carolina Museum Commission has made significant progress toward the creation of a state museum. In 1979-80 that progress continued, capped by the publication of a master development plan.

THE MUSEUM COMMISSION IN 1979-80

For the South Carolina Museum Commission, 1979-80 was a year of significant accomplishment. Three new members took their places on the Commission, and three others were re-appointed. A new staff position was added and another upgraded to full time. Arduous months of planning resulted in the publication of a master plan for the state museum. Hundreds of exciting historical and natural objects were acquired for the collections. The State House exhibit program scored some noticeable successes, and the number of traveling exhibits rose to 30. Through its state-wide services program the SCMC rendered valuable assistance to other museums, especially to the small institutions. It also continued a modest, but successful, publications program. Finally, the underwater fossil management program extended its survey of the Cooper River and recovered a wealth of unusual and valuable fossils.

Last year the Commission experienced the largest turnover of members in its history. Three new members replaced those who had resigned or whose terms had expired. Mrs. Jenkins Street Crayton of Columbia replaced Mrs. R. Maxwell Anderson of Charleston as an *at large* member. Dr. Marianna W. Davis, professor of English at Benedict College, filled the other *at large* seat vacated by Dr. Ambrose G. Hampton, Jr. Mrs. Donald H. Burch of Cheraw replaced Marvin Trapp of Sumter as the representative

from district 5. In addition to the new members, Mrs. Edward P. Guerard of Georgetown, Mr. Arthur Magill of Greenville and Dr. Leo F. Twiggs of Orangeburg were re-appointed.

In regard to staffing, progress was less satisfactory than it had been the previous year, when six new positions had been created. Last year the Commission asked for nine additional positions; only one was funded. Nevertheless, it was a vitally needed one—that of registrar, the position responsible for developing and maintaining records on the collections. The person hired for this position was Winona O. Darr, who for two years as a clerk-typist had handled some registration duties on a part-time basis. Her former clerk-typist position was extended to full-time and filled by Cathy Weathers, who resigned after a few months and was replaced by Darlene Barnes. There were two other resignations as well. Margaret S. Poovey, accounting clerk, departed and her place was taken by Sharon H. Sargent. Julius Wiggins, supervisor of the dive team, left in December, and his post was filled by James A. Williams, who transferred from the Institute of Archeology and Anthropology.

In addition to the new full-time staff, a number of temporary employees were hired. Regan Walcott worked part-time last summer, and four students were hired through the Governor's Intern Program. Arlene Gates of Benedict College and Donna Switzer of USC assisted the state-wide services program. Sandra Dawkins of USC helped out as a clerk-typist. Frances K. King of Clemson University worked in the area of natural history.

In order to increase their professional knowledge, staff members participated in a number of workshops and training courses. For the second year in a row, David C. Sennema, director, attended the American Law Institute-American Bar Association seminar on legal aspects of museum administration. Overton G. Ganong, deputy director, participated in a museum management workshop sponsored by the Smithsonian Institution and the Southern Arts Federation, attended an international symposium on the subject of children in museums, and took part in local workshops on long-range planning and Affirmative Action programs. Rudy E. Mancke, curator of natural history, participated in an environmental education workshop and went to a one-week seminar in natural history at the North Carolina State Museum of Natural History. As the year ended, Rodger E. Stroup, curator of history, was scheduled to attend a month-long seminar on Southern decorative arts at the Museum of Early Southern Decorative Arts in Winston-Salem,

North Carolina. Hedy A. Hartman, program administrator for state-wide services, also went to the ALI-ABA seminar and took part in a workshop on the conservation of paper and books. Winona O. Darr, registrar, attended a Smithsonian workshop on museum registration methods.

In addition to these activities, staff members attended professional conferences sponsored by the American Association of Museums, the American Association for State and Local History, the Southeastern Museums Conference, the South Carolina Federation of Museums and the Confederation of Local Historical Societies.

In light of the Commission's long-range purpose, the year's most significant accomplishment was the completion of a master plan for the state museum on the Saluda River site. After six months of intensive work, the plan was published in January, 1980, with a printing of 350 copies, one of which was distributed to each of several libraries throughout the state. As part of the planning package a model of the proposed state museum was also constructed. The plans and the model are available for public inspection at the Commission offices at 2221 Devine Street in Columbia.

In the area of exhibits, the staff continued the series of changing exhibits in the State House that it had begun two years earlier. The exhibits dealt with the state's cultural history and natural history. Furthermore, selected objects from the collection were displayed in the Commission's offices and in the new Marion Gressette building. Some pieces from the State Art Collection, owned by the S. C. Arts Commission but exhibited by the Museum Commission, were placed in the Solomon Blatt building.

The Museum Commission also circulated traveling exhibits to museums and exhibit galleries around the state. Nine of the exhibits consisted of oils, watercolors, acrylics, ceramics, sculpture, photographs, graphics, mixed media pieces and recent accessions from the State Art Collection. Some featured photographs contributed by the S. C. Department of Archives and History, and the U.S.D.A. Soil Conservation Service. Others consisted of objects from the Commission's own collections. Very popular, these traveling shows represented a substantial contribution to the programming of the state's museums, particularly the smaller ones. During 1979-80 the Commission developed 13 new traveling exhibits, thanks to grants from the University of South Carolina, the National Endowment for the Humanities, the National Endowment for the Arts, and the South Carolina Committee for the Humanities.

From the outset, one of the Commission's major goals has been to provide services and assistance to the museums of the state. In pursuit of that goal the SCMC last year continued to work closely with the South Carolina Federation of Museums and continued its efforts to publicize the work of museums throughout the state. Through its newsletter and through personal contacts, the Commission also kept other museums and the general public informed about plans for the state museum.

The Commission produced several publications of interest during the year. First to appear was an information brochure outlining the Commission's activities and goals. Three newsletters were printed, and steps were taken to revise the mailing list for that publication. The SCMC also published the fourth booklet in its Museum Bulletin series, dealing with endangered plants in South Carolina.

Since the heart of a museum is its collections, one of the Commission's greatest challenges is to acquire a sufficient range of objects to support a major exhibit program. Collecting proceeded slowly during the early days of the organization, but picked up considerably in 1978-79. Last year was the best ever, which augurs well for the future.

Just as important as acquisition is the proper care of objects. The Commission has 2700 square feet of climate-controlled storage space, but its very success in collecting is creating a space shortage. For the second year in a row, the agency had to turn down or delay proffered gifts of large items like farm equipment, wagons, carriages, and automobiles because it had no place to keep them. Fortunately, in June the Commission received a supplemental appropriation to rent additional space, and at year's end it was casting about for a suitable location.

The underwater fossil management program, which was not staffed until early 1979, reached full stride in fiscal year 1979-80. The divers continued their survey of the Cooper River, helped keep the Commission in touch with hobby divers, and collected fossil materials for the future state museum.

During the spring of 1980, with the master plan completed, the Commission requested capital funds for the construction of the state museum. Several financing options were presented to the Budget and Control Board and to the Capital Improvement Bonds Committee. The options ranged from \$24,000,000 (for the construction of a 190,000 square-foot building, 30,000 square feet of exhibits, and an aerial tramway) to \$1,395,000 for nothing more than

A&E and exhibit-design funds. Unfortunately, none of the funding options were recommended by either the Board or the Committee, and no capital funds will be available in 1980-81.

Over the past three years, the Commission had built up a satisfying momentum toward its goal. Now it will be forced to wait at least a year to begin implementing its plans. In the meantime it will continue to collect, to document its collections, and to serve museums, schools and government agencies throughout the state in the hope that it will soon be given the go-ahead to accomplish its primary mission: to build a South Carolina State Museum.

SUMMARY OF PROGRAMS

Administration and Planning

This program consists of all the activities that are necessary to keep the agency operating: its clerical, accounting, personnel and management functions. But in view of the goals of the SCMC, this program's most important function is planning.

During 1979-80 the staff, working with professional consultants, completed the master plan that was begun in 1978. The consultants employed were E. Verner Johnson and Associates, Inc., of Boston (architects and planners); A Couple Designers, Inc., of Middleport, Ohio (exhibit designers); and McNair, Gordon, Johnson and Karasiewicz, of Columbia, South Carolina (architects and engineers). Written and published by E. Verner Johnson, the final master planning document appeared in late January 1980. Three hundred and fifty copies were printed.

The master plan, 218 pages in length, is a comprehensive statement of the Commission's goals for a state museum. The plan contains ten sections: purpose and roles, programs, governing structure and staff organization, facility program, budgets, revenue sources, physical master plan, exhibition master plan, implementation, and research data. Throughout the emphasis is on excellence: all aspects of the state museum have been planned to meet the most stringent professional criteria.

As presently conceived, the museum building will encompass 190,000 gross square feet, of which 80,000 net square feet will be exhibit space—15,000 set aside for temporary, or changing, exhibitions and 62,500 reserved for long-term exhibits. The exhibit area will also include a foyer and an orientation theater. The rest of the building will be support space, i.e., storage areas, staff offices, exhibit preparation areas and visitor-service facilities. Among the latter

there will be a 300-seat auditorium, a multi-purpose room for meetings, receptions, special banquets and the like; a fast-food service area, a coat-check room, a first-aid room, two classrooms for educational programs, and a museum sales shop. The building will contain four levels, but because of the slope on which it will stand, no part of the structure will rise more than three stories.

The plan projects a staff of 54 people for the museum. That number includes administrative, clerical, security, maintenance, and professional staff. This is a rather conservative number to operate a museum the size of the one planned, but the projected staff should be adequate to carry out the intended programs because the Commission plans to draw heavily on volunteer support.

Two budgets have been set forth in the plan. The capital budget, expressed in estimated 1981 dollars (inflated 20 percent above the 1979 figure), projects that site development, building construction, furnishings, equipment, architectural and engineering fees, and miscellaneous expenses (including a 5 percent contingency) will cost \$17,650,000. The cost of designing and installing 30,000 square feet of long-term exhibits will be \$4,300,000. This figure includes the cost of design, research, artifact acquisition, construction and installation. The project thus comes to \$21,950,000. If an aerial tramway linking the museum to the Riverbanks Zoo across the Saluda River is included, the price for the project is \$23,950,000.

The estimated operating budget is \$1,783,500 per year, which includes \$127,300 to operate the tramway.

The plan also projects that the museum will *earn* about \$900,000 per year from admissions, parking fees, tramway tickets, memberships and museum store profits. These estimates are based upon amounts currently being earned by the zoo. The state museum would also seek supplementary income for programs and exhibits from federal grants and from private foundations, corporations and individuals.

In addition to the budgets noted above, the Commission has developed a number of alternate capital budgets which would postpone the construction of certain features, such as the tramway, part of the exhibit space, etc., in order to allow the project to begin at a lower cost (although the long-range cost would be greater). Upon request, the Commission will supply information on these alternate capital budgets.

The plan goes into extensive detail about programming and exhibits. Here are some highlights:

The museum is to be built on a 53-acre, wooded site along the Saluda River opposite the Riverbanks Zoo. The site itself, and the proximity of the zoo, have been considered as key elements in the plan. The Commission will maintain as much of the site as possible in its natural state in order to provide opportunities for the outdoor interpretation of natural history, and it will also treat the ruins of the old Saluda Factory, a 19th-century cotton mill, as a focus of historical interest. In addition, the plan is to establish at least one, and perhaps two, connections with the zoo: a pedestrian bridge across the Saluda River and, if feasible, an aerial tramway. The visitor could thus park at the zoo and visit the museum, or vice versa, without having to use his automobile.

The museum will be situated on a hill about 120 feet above the river. The gentle slope at the top of the hill will allow the building to include four levels without exceeding the height of the surrounding trees. The plan shows a nature trail looping around the site, which will take the visitor through a variety of environments from flood plain to hilltop. Since the trail will use the remains of the old state road along the river bank and will swing by the factory ruins, it will also serve for historical interpretation.

According to the plan, the visitor can approach the museum in three ways. He can enter the site directly from Seminole Drive and park in the 300-car parking lot between the trees. He can walk from the zoo across the bridge and take a nature trail to the museum. Or he can ride the tram from the zoo and arrive at a station directly off the lobby. In whichever case, he will enter the building at the third of its four levels.

The visitor entering from the parking lot will see to his right an informal garden containing both water elements and contemporary sculpture. To his left he will notice a formal garden in 18th-century style. On entering he will find himself in a spacious lobby, colorfully bedecked in graphic elements that orient him to the building and acquaint him with the themes of the museum. If he so chooses, the visitor can go directly to the exhibit area, or he can visit the museum sales shop off the lobby, have a bite in the food service area, or enjoy a film, lecture or demonstration in the 300-seat auditorium-theater. School groups can tour the exhibits or take advantage of special educational programs in the two well-equipped classrooms on this level.

In the exhibit area the visitor will be treated to a series of colorful and lively exhibits dealing with the cultural history, natural history, science and art of South Carolina. Rather quickly, he will see

that the four subject fields have not been treated separately but have been woven into a single story line. Furthermore, on repeat visits he will see much that is new. Not only are several large galleries set aside for temporary exhibits but there are also spaces within the long-term exhibits for changing displays related to the major exhibit themes.

As he steps into the exhibit area, the visitor at a glance will notice that the exhibits are on three levels, working downward. Escalators and a glass-enclosed elevator ferry people between levels. Large, open spaces—or “wells”—look down into the exhibits below, allowing varied perspectives on large objects like locomotives, airplanes, and farm machinery. Ramps run around the edges of the wells and provide easy passage through the exhibits from one level to another. (The exhibit areas as well as the other parts of the building are barrier free, fully accessible to visitors with physical handicaps.)

The exhibits will be organized chronologically. At the beginning of the exhibit sequence the visitor can opt for a short, dramatic orientation film or he can go directly to the exhibits. The first ones deal with geology and the natural forces of wind, waves, volcanic action and continental drift that have shaped the state. Subsequent exhibits concern the animals, many now extinct, that once roamed the land, as well as the early human inhabitants. Just beyond, there are exhibits on the various natural habitats of coastal South Carolina, the ocean beach, the maritime forest and the salt marsh. These were the environments encountered by the first Europeans and Africans to touch these shores. The stage now set, the Spanish, French and English appear, and South Carolina enters its period of colonial brilliance. The featured exhibit is a Charles Town wharf scene, dominated by a full-scale replica of a trading craft of the period.

In the same area, the careers of the early naturalists like John Lawson and Mark Catesby are surveyed, with examples of their drawings. Adjacent exhibits deal with natural conditions in the South Carolina they knew. Subsequent exhibits are treated in similar fashion, and the visitor will be able to wander through the Revolution, the “King Cotton” era (which will probably be the largest exhibit area), the Confederate War and Reconstruction, the Bourbon period, the period of Tillmanism and agrarian revolt, on up to the era between the World Wars, and he will finish in an exhibit space devoted to the contemporary state, its industries and agriculture, its problems and promises for the future. The final gallery will feature changing exhibits devoted to current science and tech-

nology. Throughout the exhibit sequence, material pertinent to natural history, science and art will be included wherever appropriate. And in certain places the visitor will be able to step outdoors, into a garden or onto a terrace overlooking the site.

As he makes his way through the exhibits, the visitor will experience a variety of interpretive techniques. Original objects there will be in abundance, but they will be supplemented by working models, dioramas, re-created habitats, audio-visual presentations, photographs, computerized information centers, and visitor-participation devices. The exhibits will teach, but they will also be enjoyable.

There will be enough going on at the state museum to keep the visitor occupied for several hours. If he wants a break from exhibits, he can take the nature trail that winds around the site, learn about the natural environment, and enjoy the sheer beauty of the surroundings. He can visit the ruins of the old cotton mill, one of the earliest such mills in the state. On returning to the building, he might be able to catch one of the special public programs, such as films, concerts and lectures, that the museum will sponsor. The state museum will be an exciting place, a place of enjoyment and enrichment, and an educational resource for all the state's citizens.

Collections, Exhibition and Education

This program comprises the traditional functions of a museum: to collect objects, to exhibit them to the public and to interpret them in an educational manner. At present this is not a balanced program. Most of the effort is devoted to collecting, with a lesser emphasis on exhibition and education. Of course, at this stage of the state museum's development, collecting must have priority. Without collections there would be nothing to exhibit or interpret. Nevertheless, the Commission has also carried out for the last two years a modest exhibit program in state buildings, and staff members are active in a number of educational projects.

A. Collections

In this area 1979-80 marked a continuation of the successful trend established the previous year. One new position was added, a serious effort was begun to register the collection properly, new storage equipment was acquired, and a record number of objects were collected.

Although the Commission had requested 7 positions for this program in 1979-80, it obtained only one, but a necessary position

it was—that of registrar. A museum registrar's job is to develop and maintain a variety of records on the collection. This is a much more important function than it might seem at first glance. As public bodies, museums have a legal responsibility for the objects in their care. The American people have recently become much more aware of this responsibility and are increasingly disposed to hold museums legally accountable for the way they manage their collections. Thorough records-keeping is essential.

A proper system of collection records includes an accession file documenting transfers of title in objects to the museum, a catalog file in which important historical, scientific, photographic and statistical information is recorded, a source-of-accession file identifying the donors and sellers of objects to the museum, a documentation file in which are kept research reports, correspondence, and any other papers relating to the objects; and a loan file, which records the lending of objects to other museums.

Prior to 1979-80, the Commission's performance in the area of records keeping did not meet professional standards. Registration was done on a part-time basis, and although accession records were kept up-to-date, there was no catalog, no source-of-accession file, no systematic procedure. Recognizing this deficiency, the staff spent over a year developing a registration system, which was implemented last January when the full-time position finally became available. The new system has operated smoothly, helped no doubt by the fact that the person hired as registrar, Winona O. Darr, had handled registration duties on a part-time basis for over a year and had helped set up the procedures.

Over the past six months, the staff has made excellent progress in documenting the collection. The accession records have been kept up-to-date, a catalog has been started and 670 objects classified, numbered and photographed. New files have been organized, allowing for the rapid retrieval of information. Although a considerable backlog of work exists from prior years, the staff is making a determined effort to catch up. The goal is to bring all the records up-to-date by the end of this year.

Another important aspect of collections management is storage. In order to make the best use of the space available, the Commission installed a second system of art-storage racks for traveling exhibits and pieces from the State Art Collection. It also bought some surplus shelving from Clemson University. In a corner of the storage area a darkroom was installed in order to expedite the photographic documentation of the collections.

In the matter of acquisitions, the Museum Commission enjoyed its best year ever, as 96 accessions were recorded, compared to 52 in 1978-79, and 16 in 1977-78. (In museum parlance, an *accession* is defined as all the material collected from one source at one time.) In sum, 6,370 objects were collected last year. By subject area and type of transaction, the objects arranged themselves as follows:

1) *History*

<i>Transaction</i>	<i>Number of Accessions</i>	<i>Number of Objects</i>
Gifts	53½	3,320
Purchases	16½	165
Bequests	1	2,492
Field Collections	4	4
Transfers	1	1
Total	76	5,982

2) *Natural History*

Gifts	5½	196
Purchases	1½	9
Bequests	0	0
Field Collections	10	180
Transfers	0	0
Total	17	385

3) *Art*

Gifts	3	3
Total	3	3

The large number of historical objects requires explanation. Two of the accessions were collections of Indian relics such as projectile points, stone tools, potsherds, and beads—5,361 pieces in all. If these items are deducted from the total, the number of historical objects comes to 621.

Some of the more notable items collected last year were:

- a) A quilt, made in South Carolina, that was exhibited at the World Exposition of 1851 in London (gift from Mr. and Mrs. Eugene B. Chase); another quilt entered in the S. C. State Fair, 1897 (gift from Mr. and Mrs. C. H. Bray, Sr.).
- b) Four slave-identification tags from Charleston (purchase).

- c) A medical chest and equipment used by Dr. Henry Gray Klugh of Greenwood County during the Civil War (gift from the Stringer Foundation).
- d) A diamond stickpin that purportedly belonged to Ben Tillman (purchase).
- e) A knapsack used by Conrad Knox Williams of the 5th S. C. Infantry during the Civil War (purchase).
- f) A Confederate frock coat, used by Lt. Col. John D. Kennedy (purchase).
- g) A red shirt worn in the 1876 "red-shirt" campaign (purchase).
- h) Over 100 agricultural implements, tools and domestic objects from Lee County (gift from anonymous donor).
- i) Flintlock long-rifle, with silver inlays, made in Liberty Hill area in early 19th century (purchase).
- j) Carbine of the type invented by George W. Morse, manufactured by the State Military Works, Greenville, during the Civil War (purchase).
- k) Motion pictures of S. C. mill towns during the 1930's and '40's (purchase).
- l) Portraits of the Johnson Hagood family (gift from Martha Hagood Duncan).
- m) Portable melodeon, a small keyboard instrument (gift from Mr. and Mrs. Fredrick Gilmer).
- n) Hand-woven dress made in late 18th century in Edgefield County (gift from the John Swearingen family).
- o) Seven color prints by the early-19th-century naturalist John Abbot (purchase).
- p) Two volumes of *The North American Sylva*, by F. Andrew Michaux, published in 1817-1818 (purchase).
- q) Taxidermy specimens: black bear, gray fox, horned grebe, double-crested cormorant, pileated woodpecker, screech owl, blue jay, summer tanager, gray-cheeked thrush, eastern bluebird, and rose-breasted grosbeak (field collection).
- r) Jaws and ribs of an ancient baleen whale (field collection by dive team).

Many of these objects will be displayed in the State House exhibit case in the coming year.

B. Exhibits

One of the primary roles of any museum is exhibition. In fact, the act of exhibiting objects to the public is one of the characteristics that distinguishes a museum from a mere collection. Lacking an exhibit facility, the Commission is unable to display its collection on the scale and in the manner it would prefer. Nevertheless, the agency has continued the small-scale exhibit program begun in 1977.

In 1979-80, the Commission exhibited in the Department of Archives and History, the State Library, the Solomon Blatt Building, and the Marion Gressette Building. After August, 1979, the exhibit case in the Archives was no longer available, since that agency needed it for its own displays. On the other hand, the State Library invited the SCMC to set up an exhibit on fossils in its facility. Periodically changing exhibitions of pieces from the State Art Collection were also installed in the Blatt Building, and a number of objects from the Commission's collection were placed on long-term display in the Gressette Building. Other objects, such as the Calhoun portrait by Eugene Francois de Block and the Calhoun portrait by Charles Bird King, are on display in the reception area of the Governor's office and in the Governor's Mansion respectively.

The focus of the Commission's exhibit program, however, remains the State House. Ten exhibits were installed there in 1979-80, one more than in the previous year. The exhibits consisted of:

- a) Common seashells and other marine life found on the beaches of South Carolina.
- b) Women's evening wear from the 1920's.
- c) Rocks and minerals of South Carolina (in cooperation with the McKissick Museums).
- d) A gray fox taxidermy specimen in a habitat setting.
- e) A white trapunto quilt from Laurens, c. 1824. The quilt was partially made by Andrew Johnson, an apprentice tailor, who later became President of the United States.
- f) A black bear taxidermy specimen (noted in Section A, Collections).
- g) New acquisitions: historical, natural and art objects.
- h) Weapons, pictures and documents related to the Palmetto Armory in Columbia. (This exhibit was designed and installed by Jack Meyer, a student in the applied history program at USC, under the supervision of SCMC staff.)

- i) A taxidermy specimen of a double-crested cormorant in a beach setting.
- j) Bottles used in South Carolina from 1710 to the present (in cooperation with the Institute of Archeology and Anthropology).

The Museum Commission also reached large numbers of people with its traveling exhibit program. This program will be discussed under the heading of State-wide Services.

C. Education

Even though there is as yet no state museum, the staff of the Museum Commission is engaged in a number of educational activities. Staff members, particularly the curators, have traveled extensively around the state speaking to historical societies, natural history clubs, Sierra clubs, Audubon societies, school groups, civic clubs and garden clubs about the cultural and natural history of the state. The public's response to these efforts has been enthusiastically positive. There is really more demand for such services than the curators, given the pressure of their other duties, can supply, which is evidence in itself of the strong public demand for the kinds of educational services a state museum can provide.

In addition to working with the general public, the Museum Commission undertook educational activities of a more special nature. For example, staff members supervised students in the applied history program at the University of South Carolina on a number of projects, including exhibit preparation and research. Several students were also employed through the Governor's Intern Program and gained work experience in a museum environment.

The SCMC also cooperated with a number of state agencies to render educational services. The curator of natural history presented nature-study programs in the state parks and also worked with the South Carolina Wildlife and Marine Resources Department in developing a list of the state's rare and endangered plants, which the SCMC published.

Another state agency with which the Museum Commission cooperated on educational projects was South Carolina ETV. In October, 1978, ETV began a monthly series entitled *Naturescene*. Each half-hour *Naturescene* program offers a televised field trip to some outstanding natural area of the state, with Rudy Mancke, natural history curator, as guide. A list of the nine shows done in 1979-80 illustrates the variety of subjects and areas covered.

- a) Summer in the Low Country
- b) Aliens
- c) Autumn in the Mountains
- d) Winter Beach
- e) Side Tracks
- f) Wildlife Refuge
- g) Soapstone Ridge
- h) Life: Past and Present
- i) Awakenings

The Museum Commission is both pleased and proud that the State Department of Education has decided to use the shows in the schools and has, with Mr. Mancke's assistance, published lesson plans to help teachers guide classroom discussion of the programs. The shows are intended to awaken the viewer to the beauties and wonders of the world about him in hopes that, with better understanding, he will appreciate and help to preserve that world. Both ETV and the Museum Commission have been gratified by the favorable public reaction to *Naturescene*, and they are continuing to produce shows on a monthly basis. It is hoped that this program is just the beginning of a long and rewarding cooperation between the two agencies.

The Commission is also active in another educational endeavor in the field of natural history. In 1976 Rudy Mancke founded the South Carolina Association of Naturalists (SCAN), an organization composed of people throughout the state who share an amateur or professional interest in the natural history of South Carolina. The membership has grown steadily and last year reached 140.

The major functions of SCAN are to gather and share natural history information with its membership and with the general public. One aim of the group is to publish checklists of the flora and fauna of the state, with the goal of updating natural history information in all areas.

Monthly field trip meetings are held, with the group gathering to explore a specific natural area in the state. Two years ago, the Heritage Trust Program of the South Carolina Wildlife and Marine Resources Department asked SCAN to help it in its evaluation of natural areas in South Carolina. This program has been quite successful and is continuing.

Following each meeting of SCAN, the members receive a newsletter that contains a list of interesting plants and animals seen

during the previous trip, an announcement of the upcoming field trip, and other information of interest to naturalists.

State-wide Services

This program provides services and assistance to museums and museum-related institutions throughout the state; it also provides information services for the general public. Program activities include traveling exhibitions, workshops, the dissemination of technical information, publications and on-site museum visits by Museum Commission personnel. Under the direction of Ms. Hedy Hartman, this program significantly expanded its services during 1979-80.

During that fiscal year the State-wide Services program garnered important financial support from federal agencies. The National Endowment for the Arts awarded a grant to continue salary, travel and program support, as well as funding for new traveling exhibits. The South Carolina Committee for the Humanities, an agent of the National Endowment for the Humanities, contributed funds to develop seven more traveling shows. The SCCH also underwrote a project to photograph and document the State Art Collection (which is owned by the S. C. Arts Commission, but which is cared for and exhibited by the Museum Commission).

Last year was a banner year for the traveling exhibit program. Thirteen new exhibits were developed, bringing the total number to 30 and greatly increasing the variety of subjects offered. Some of the new exhibits were put together with state funds, others with federal funds. The following list gives the title of each new exhibit as well as the source of funding:

- Fossils of South Carolina (state funds)
- Seashore Life of South Carolina (state funds)
- Wildlife Photographs from the SCMC Collection (state funds)
- The Likenesses of John C. Calhoun (state funds)
- Robert Mills: His Plans and Buildings (grant from the S. C. Committee for the Humanities)
- State Parks of South Carolina (SCCH grant)
- South Carolina Railroad Stations (SCCH grant)
- South Carolina: The Depression Years (SCCH grant)
- Indians of South Carolina (SCCH grant)
- Wildflowers of South Carolina (grant from the National Endowment for the Arts)
- South Carolina Through the Mails (NEA grant)
- Mill Villages and Mill Workers (grants from USC and SCCH)
- Albert Einstein: A Centennial Exhibit (grants from SCCH and the National Endowment for the Humanities)

In addition to the new exhibits, many of the older ones, such as the nine groups of works from the State Art Collection, continued to be eagerly sought. The traveling exhibit program has proved to be among the most popular of the Museum Commission's activities. In 1979-80 the 30 exhibits were booked 237 times into over 100 institutions: museums, exhibition galleries, schools, libraries, banks and similar secure public places. Borrowers incurred no charges; they had only to agree to provide transportation to and from the exhibit location. The demand for these exhibits remains high, and most of them are booked far in advance.

One of the most important functions of the State-wide Services program is to provide professional training opportunities for museum employees in the state. In conjunction with three other organizations, the SCMC sponsored a trio of workshops in 1979-80. The first, co-sponsored by the Institute of Museum Services, dealt with the IMS funding program. The second, on registration methods, was conducted in Charleston in conjunction with the Southern Arts Federation and the Smithsonian Institution. The final workshop, which discussed housekeeping techniques for the historic house museum, was done in collaboration with the Historic Columbia Foundation.

In an effort to develop new programs to meet the needs of the museums of the state, the program administrator for state-wide services made approximately 100 visits to established and emerging museums, talking with employees about their institutions' problems and needs, and disseminating technical information. The Commission also published and distributed six handbooks developed from previous workshops. These efforts will help improve professional standards for museums throughout the state.

One common concern for museums great and small is money, and to help the museums of the state identify sources of federal support, the program administrator, Hedy Hartman, developed a guide to federal funding sources. Published by the American Association for State and Local History in 1979, this guide is now benefiting museums all over the country. It represents a contribution to the entire museum profession.

In the area of State-wide Services, 1979-80 was a success. More of the same is expected next year.

Underwater Fossil Management

Responsibility for administering the provisions of the state's Underwater Salvage Act relating to fossils was given to the Museum Commission in 1976, but not until 1978 was sufficient money appropriated to allow the agency to discharge that responsibility properly.

With those funds the Commission hired three divers. That number was needed in order to comply with OSHA regulations, which specify that for every man in the water there must be two on the surface, one of them prepared to go to the diver's aid in case of an emergency. The dive team's job is to assess the fossil resources in the rivers, to map the location of fossil deposits, to sample the fossils, to determine the relative frequency of species, and to collect material of exhibit or research value for the state museum. A corollary function of the team is to communicate with hobby divers throughout the state, keeping them informed of the rules and regulations governing the recovery of fossils from the state's waterways. When needed, they also assist divers from other state agencies on special projects and serve as monitors on commercial salvage vessels.

Since most of their activity is in the coastal region of the state, the divers are based in the Charleston area. They make periodic trips to Columbia to report on their progress, and the Commission's curator of natural history makes regular on-site inspections.

In the first 18 months of the program, the divers have concentrated on the Cooper River in Berkeley County. The project will eventually survey other coastal rivers, but the Cooper, with its reputation as a prime source of fossils, was the logical place to start. Since the beginning of the survey, approximately 1/10 of the Cooper River has been explored. It is hoped that in the coming year a somewhat larger area will be surveyed.

In 1979-80 manpower problems caused some delays. Since the dive team is staffed with the minimum number of people required under OSHA regulations, it cannot work underwater if one of its members is sick or on leave. In some cases the team has overcome this problem by employing volunteer divers, but they are not always available. For this reason the Commission hopes at some future date to add a fourth person to the team. This person would head the fossil management program, but would also be a trained diver. The resulting four-man team would be able to accomplish more work because it could dive more regularly than a three-man crew and could survey a larger area each day.

Equipment problems also caused their share of headaches. The divers have kept to a regular maintenance schedule, but the wear

and tear on equipment is great, and general maintenance problems have at times curtailed diving.

During the course of their survey, the divers have discovered exciting fossil material, including the remains of ancient sharks, whales, mammoths, mastodons, camels, tapir, capybaras, bison, and giant sloths. Much of this material will be useful for study and exhibit in the future state museum. Some of it will also be used for educational programs in the public schools.

Under the provisions of the Underwater Salvage Act (§ 54-7-210-280), the Commission shares responsibility with the Institute of Archeology and Anthropology, University of South Carolina, for licensing commercial salvors and hobby divers and for developing rules and regulations to govern their activities. Last year there were no salvage licenses issued but many hobby licenses were approved. The Commission has drafted a revised set of rules and regulations, which it has submitted to the Institute for consideration in hopes that it will be adopted in the coming year.

Neither the Museum Commission nor the Institute are law enforcement agencies; consequently, they have requested the S. C. Wildlife and Marine Resources Department to check licenses and to issue citations to those who are collecting material illegally.

The Commission believes that it is now in a position to fulfill its responsibilities under the Salvage Law, but it would also like to stress that the real task, assessing the resource, has just begun and that more equipment, such as underwater communication gear, will be needed to expedite work. The rewards, however, promise to be great: protection of a valuable resource, more detailed knowledge of South Carolina's natural history and outstanding specimens for all South Carolinians to enjoy and learn from in the State Museum.

Publications

Since publications are produced under the programs of Administration; Collections, Exhibition and Education; and State-wide Services, they will be summarized for convenience under one heading.

During the last fiscal year the Museum Commission issued five publications. Three issues of the newsletter were printed, containing articles about Commission plans and activities, about the state's history and natural history, and about the programs of other museums around the state. The newsletter, edited by Overton G. Ganong, circulated to about 9,500. The Commission also published

an information brochure outlining its goals and the plans for a state museum. The brochure is used to inform the press, potential donors and the general public. Finally, a fourth pamphlet in the Museum Bulletin series appeared.

Museum Bulletin No. 4, entitled *Native Vascular Plants Endangered, Threatened, or Otherwise in Jeopardy in South Carolina*, is a 22-page booklet that names and describes plant species that have suffered severe losses of population and habitat or that are actually in danger of extinction in this state. For the convenience of both the specialist and the layman, the booklet gives the scientific and the common name of each plant. The list was compiled by Douglas A. Rayner, chairman, and other members of the South Carolina Advisory Committee on Endangered, Threatened, and Rare Plants. The preparation of the list was promoted by the Heritage Trust Program of the South Carolina Wildlife and Marine Resources Department.

This publication should be useful in a number of ways. It will alert the general public to the endangered status of many of the state's flora. It will help public and private organizations interested in designating natural areas, creating wildflower sanctuaries, and maintaining botanical gardens. Finally, it will assist legislators and state officials to formulate new laws and regulations for the protection of endangered species. This booklet will be, in a real sense, the "official" word on endangered plants in South Carolina.

As the year ended, the Commission was preparing to publish a fifth Museum Bulletin, this one dealing with the work of Thomas Walter, an eighteenth-century botanist in South Carolina. The text was written by David H. Rembert, Jr., associate professor of biology at the University of South Carolina.

* * * *

In order to set publication priorities and guidelines, the staff developed and the Commission adopted the following policy:

A. Newsletter

The newsletter should be continued. To control costs, the mailing list should be periodically revised and a less expensive format developed.

B. Museum Bulletins

1. The Museum Bulletin series should be continued; money should be budgeted to publish at least one bulletin per year.

2. Papers dealing with the following topics will be considered for publication:
 - a. History: the material, cultural, scientific and technological history of South Carolina, with particular emphasis on Euro-American and Afro-American contributions.
 - b. Natural History: the plants, animals and fossils of South Carolina.
 - c. Art: art in South Carolina or artists born in or working in South Carolina.
3. The publication policies of other state agencies and private organizations will be taken into account to avoid duplication of effort.
4. To be published, papers must be of a scholarly nature and must make a significant contribution to knowledge.
5. An editorial board consisting of the director, deputy director, program administrator for state-wide services, and the curators of history, natural history, science and art, shall review all manuscripts and decide as to what will be published. Expert consultants may also be called on for opinions.
6. If a member of the editorial board submits a paper, that person shall not serve on the board when his or her paper is being considered.
7. Once the editorial board decides to publish a bulletin, it will designate as editor of that bulletin the staff member who it believes is most qualified.
8. The price of each bulletin will be set independently, based on the cost of publication and the cost of postage.
9. The libraries of all four-year colleges and universities in the state should each receive a copy free of charge, and the state librarian should also receive copies at no charge for distribution to public libraries in the state. Furthermore, historical societies and natural history organizations should receive complimentary copies of publications in their areas of interest.

C. Other Publications

The Commission will, if the opportunity arises, join with other state agencies in producing publications.

INSTITUTIONAL RELATIONSHIPS

During 1979-80, the South Carolina Museum Commission co-operated with, affiliated with, assisted or maintained a professional relationship with the following 32 organizations:

American Association of Museums
American Association for State & Local History
Southeastern Museums Conference
South Carolina Federation of Museums
Confederation of South Carolina Historical Societies
National Endowment for the Arts
National Endowment for the Humanities
Southern Arts Federation
Smithsonian Institution
S. C. Committee for the Humanities
S. C. Wildlife Federation
S. C. Association of Naturalists
Nature Conservancy
Audubon Society
Sierra Club
Greenville Natural History Association
Department of Archives and History
Department of Highways and Public Transportation
Exchange Building Commission
Institute of Archeology and Anthropology, USC
Law Enforcement Officers Hall of Fame (SLED)
Department of Parks, Recreation and Tourism
S. C. Arts Commission
S. C. Confederate Relic Room and Museum
S. C. ETV
S. C. State Library
S. C. Wildlife and Marine Resources Department
State Department of Education (ITV)
University of South Carolina
Francis Marion College
Erskine College
Wofford College

CONCLUSION—WHAT A STATE MUSEUM CAN DO

A museum is a unique institution, whose functions are not duplicated by any other. Only a museum collects and preserves the material record of the earth, the environment and human culture. But a museum is more than a collection. It is an important cultural influence. It educates, but in a much less structured way than the school, teaching not with books but with objects. It entertains, affording people an escape from the everyday, a place where they can socialize with family and friends in an intellectually stimulating environment. It enriches the lives of its visitors, arousing their curiosity, creating or reinforcing their interests, enlarging their experience.

South Carolina has a number of good museums, but it has no museum of the *state*, no museum whose declared mission is to interpret the physical and cultural development of the entity called South Carolina. That is a fitting role for a state museum, and it is the role the South Carolina Museum Commission is prepared to play.

South Carolina is rich in objects depicting its historical, natural and cultural heritage, but much has been lost through destruction, neglect, or dispersal. Outstanding items are continually sold to individual collectors and museums in other parts of the country.

The Museum Commission believes that the state has a clear responsibility to conserve material records of its past and to make those records accessible to its citizens. What better institution to do that than a state museum? The Commission has found that the people of South Carolina *are* interested in contributing objects to such a museum, but the state must provide a facility in which to collect, preserve and display them.

A state museum will be an important educational resource, a place where South Carolinians can take inspiration from their heritage. In seeing the clothes, tools, weapons, vehicles, furniture, arts and crafts of earlier generations, they will gain a sense of the reality of the past more vivid, more immediate than that conveyed by even the best histories. In seeing examples of the wild-life and plants of South Carolina and the habitats that support them, visitors will gain a heightened awareness of their surroundings, an awareness that may well lead to a greater appreciation for the natural world and a determination to preserve it. They will leave the museum with their mental horizons expanded, their minds full of questions that may well promote further learning.

The intellectual stimulation a museum can provide is vitally important not only to impressionable young minds but to older people as well. A museum can work its magic on people of all ages.

A state museum, professionally staffed and centrally located, will also support the state's other museums in a variety of ways. It will serve as a clearing house for information, provide technical assistance, share its collections, arrange traveling exhibitions, and help the state's smaller museums preserve their treasures.

A state museum will work closely with and encourage the activities of science clubs, nature-study groups, historical societies, arts and crafts groups and similar organizations. The Commission anticipates that many of these groups would affiliate with the museum and hold periodic events there.

Already the Commission enjoys a sound working relationship with S. C. ETV, which boasts an enviable national reputation as a leader in its field. Once the museum is operating, a variety of museum-related programs will be beamed throughout the state for the education and pleasure of all South Carolinians.

The Commission is planning a type of facility that is not found anywhere in the state. It will surely be one of the finest state museums in the country, an outstanding addition to the state's cultural resources. The promise is bright, and the Commission's accomplishments in the past year have brought that promise one step closer to reality.

SOUTH CAROLINA MUSEUM COMMISSION

EXPENDITURES

FY 1979-80

I. Administration and Planning

Personal Service	\$ 78,724
Employer Contributions	12,542
Contractual Services	10,136
Supplies	3,034
Fixed Charges and Contributions	8,542
Equipment	540
Travel (state employees)	8,122

Sub-total \$ 121,640

II. Collections, Exhibition and Education

Personal Service	\$ 43,274
Employer Contributions	7,016
Contractual Services	5,861
Supplies	4,732
Fixed Charges and Contributions	17,056
Equipment	2,422
Acquisitions	24,975
Travel (state employees)	7,172

Sub-total \$ 112,508

III. State-wide Services

Personal Service	\$ 4,149
Employer Contributions	769
Contractual Services	6,926
Supplies	5,643
Fixed Charges and Contributions	1,533
Equipment	840
Travel (state employees)	3,525

Sub-total \$ 23,385

IV. Underwater Fossil Management

Personal Service	\$ 29,819
Employer Contributions	5,586
Contractual Services	1,811
Supplies	2,590
Fixed Charges and Contributions	4,015
Equipment	1,151
Travel (state employees)	3,848

Sub-total\$ 48,820

Total State Funds\$ 306,353

V. Federal and Other Funds

Support for State-wide Services (NEA) ..	\$ 1,488
Salary Prog. Adm. for State-wide Ser. (NEA)	3,195
CETA	3,761
Humanities Exhibit (NEH)	8,280
Third Liaison Person	13,934
Documentation of State Art Collection ..	3,150

Sub-total\$ 33,808

Grand Total\$ 340,161

REPORT OF COMMITTEE APPOINTED TO STUDY
FEASIBILITY OF THE ESTABLISHMENT OF A
STATE MUSEUM TO THE
GENERAL ASSEMBLY OF SOUTH CAROLINA:

The Committee has been directed by Joint Resolution of the General Assembly to study the feasibility of the establishment of a State Museum for South Carolina.

The question of the feasibility of such a museum raises several preliminary questions:

- (a) Is there a need for such a museum?
- (b) What is the purpose and function of a State Museum?
- (c) What should be the scope, program and mission of a State Museum?
- (d) Is that purpose and function being met by existing museums of other state institutions or agencies?
- (e) Can the costs of such a museum (capital and operating) be justified for the State of South Carolina?

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If the answer to the question of feasibility is affirmative, then other questions arise:

- (f) Where should such a museum be located?
- (g) How should a State Museum be organized and operated, as to governing body and staff?
- (h) What timetable should be set for the establishment of such a museum?
- (i) What can be anticipated in regard to the financing of a State Museum?
- (j) What steps should be taken for 1972-1973 toward the establishment of a State Museum?

In order to answer these and other complex questions related to the establishment and operation of a State Museum, the committee has heard several experts in the museum field, received reports from various state officials in related fields and read several treatises and studies on State Museums. The overwhelming majority of these experts were in accord as to the necessity and desirability for such a museum and the type of museum which should be established.

South Carolina has a history in which all of her citizens can take pride, and the story of South Carolina is an asset which can attract many other Americans to the State. The many facets of

South Carolina's story constitute assets which can be of immeasurable value in attracting tourists to South Carolina and in the education of our own citizens and students.

In the economic sphere, the better corporations and businesses are interested in cultural developments and facilities in assessing a new location; no longer does business give consideration only to profits in determining where to locate. The needs of a company's executives and employees are of vital concern.

While it is apparent that there is need for such a museum, the exact scope and program of such a museum cannot be pre-planned; it must evolve from an orderly and well-conceived plan of development.

South Carolina can learn a great deal in this field from what has happened in other states—for most of the states have state museums of one sort or another. The experience of other states indicates that a State Museum should be established and operated for the basic purpose of presenting the story of South Carolina in three aspects:

- (1) The *history* of the state—including the Indian tribes of the Carolinas, exploration and settlement, social and political development, military events and educational and cultural evolution.

- (2) The *fine arts* in the state—including architectural developments, furniture and silver, interior decoration, South Carolina artists and literature and poetry.

- (3) *Natural history* and the *sciences*—including geology and archeology, botany and zoology of the state, natural resources, scientific developments and industrial advances.

The purpose and function of a State Museum is thus to tell the story of the State; if such a museum collects and displays a few artifacts and does not involve the museum visitor in anything more than a superficial story of the state, then no purpose will be served by such a museum.

If a standard of excellence is not to be followed from the outset, then there is no reason to consider the establishment of such a museum; the Department of Archives is an example of what can be done in the establishment of a similar department in the proper way and with appropriate facilities. It is fundamental that expert professional advice, guidance and consultation be obtained in the establishment of a state museum.

The general scope and mission of such a museum has been outlined above, but the details as to the program of a State Museum must be evolved under this professional guidance. Such a museum, functioning properly, will be an invaluable asset in the state's educational system; at the same time the museum can be a positive factor in attracting tourists to South Carolina.

No museum in South Carolina today fulfills the function of such a State Museum to any appreciable degree. The Gibbes Art Gallery and the Charleston Museum are primarily oriented to Charleston, and the museums in Florence, Columbia, and Greenville are directed towards the fine arts in general. There is certainly no substantial overlap in the function of any existing museums, departments or agencies and a properly conceived and developed State Museum.

The function of the Department of Archives would, for example, in no way be usurped by such a museum, and a State Museum would be a valuable adjunct of the Department of Parks and Tourism. No existing commission, department or agency of state government is equipped to operate such a museum.

The scope of a State Museum should encompass everything about South Carolina, but it should also be limited to South Carolina. The things that make South Carolina distinctive and the differences between South Carolina and other states and areas should be emphasized. If all of America is exactly alike, then there would be no point in a State Museum, but South Carolina has a different history, distinctions in the fine arts and natural and scientific differences which set our state apart.

Such a museum would not impinge upon or disturb the program of any existing museum; on the contrary the resources and available material from a State Museum would give support and aid to the museums of a local nature and would supplement and undergird the programs of museums in all parts of the state.

A state museum will not be expensive at the outset—in the planning and pre-development stages; once the stage is set, then the acquisition of a suitable site, construction of building(s), development of the overall site, hiring of sufficient and suitable personnel and operating costs will require considerable appropriations. The cost of establishing and operating a State Museum will not thus be minimal.

Our study, in the light of the experience of other states, convinces us that such a museum would be an educational, cultural

and tourist facility that South Carolina must have. For too long and because of the depression which followed the Civil War, South Carolina has not been able to develop the history, the assets and the attractions of this State in the proper way.

As to the location and organization of such a museum, the Committee has reached certain tentative conclusions:

(1) A State Museum should be located in the capital of the State—particularly in the case of Columbia where the capital site was selected because of its central location. The site should be ample in size with sufficient acreage, access and parking.

(2) The organization for such a museum can take several forms, but the governing body should be independent of and separate from any existing commission or department of government.

(3) The difficulty comes in the establishment of the procedure, the timetable and the financing of the State Museum. Obviously, a State Museum cannot be created in a short time; once the decision is made that South Carolina is to have a State Museum, then the planning and organization which are necessary for the proper establishment of such a museum must be undertaken. Such a study is beyond the competence or the scope of the study by this committee and can only be undertaken under the direction of professionals in the museum field hired for the purpose of developing an appropriate plan and implementing such a plan over a period of years. Any other course might result in the establishment of a State Museum without the proper objectives and without the financial planning necessary for the achievement of a State Museum in which all of our citizens could take pride and from which they could reap great benefits.

At this point, therefore, the committee does not recommend the immediate establishment of a State Museum; such a recommendation would be unrealistic, wasteful and lacking in proper perspective.

The committee does recommend that the General Assembly take steps looking toward the eventual establishment of a State Museum: these steps are as follows:

For 1972-1973

(k) Creation by statute of a State Museum Commission of nine members, consisting of six members (one from each Congressional district); and three members at large, all to be appointed by the Governor on staggered terms.

(l) Appropriation of a sufficient budget for the year 1972-1973 to hire a director and a small staff in order to begin the development of a collection for the State Museum and plan for such establishment and to obtain appropriate professional consultation.

For 1973-1974 and beyond:

(m) Study and selection of a site for the eventual establishment of the State Museum, and development of a projected program.

(n) Development of building(s) with suitable exhibit and display areas for a State Museum divided into three departments:

(i) History

(ii) Fine Arts

(iii) Natural Sciences, and expansion and organization of a professional staff for the operation of the Museum.

(o) Operation of such a museum with a sufficient staff, headed by a professional director.

* * * *

Such a program might take as long as ten years to bring into full fruition, but South Carolina is already late in the establishment of a State Museum. If we want a society which is concerned with more than the barest necessities and if we want our children and citizens to know something of their heritage, the assets of their state and the direction for South Carolina's progress into the future, a State Museum is essential for these purposes.

The Bicentennial celebration in 1976, with emphasis on South Carolina's decisive role in The American Revolution at Cowpens and King's Mountain, might be an appropriate time for such a

Museum to begin its operation, but it is essential that the planning for such a museum begin *now*.

SENATE MEMBERS:

/s/ Frank C. Owens
/s/ Eugene N. Zeigler
/s/ Gordon H. Garrett

HOUSE MEMBERS:

/s/ Wilson Tison
/s/ Lucius O. Porth
/s/ Giles P. Cleveland

GOVERNOR APPOINTEES:

/s/ Mrs. Emily B. Jefferies
/s/ Mrs. Jennie C. Dreher
/s/ A. T. Graydon

Received as information.

TITLE 60

CODE OF LAWS OF SOUTH CAROLINA
1976

ARTICLE 1

SOUTH CAROLINA MUSEUM COMMISSION

SEC.

- 60-13-10. South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.
60-13-20. Meetings and officers of Commission; compensation of members.
60-13-30. Primary function of Commission.
60-13-40. Powers of Commission.
60-13-50. Director.

§ 60-13-10. *South Carolina Museum Commission created; membership; chairman; vacancies; terms of office.*

There is hereby created the South Carolina Museum Commission composed of nine members appointed by the Governor for terms of four years and until successors are appointed and qualify. One member shall be appointed from each congressional district of the State and three members shall be appointed at large. One of the at-large members shall be appointed chairman of the Commission by the Governor. Vacancies for any reason shall be filled in the manner of original appointment for the unexpired term.

Notwithstanding the provisions above prescribing four-year terms for members of the Commission, the members appointed from

even-numbered congressional districts and one at-large member other than the chairman shall be initially appointed for terms of two years only.

HISTORY: 1962 Code § 9-361; 1973 (58) 241.

§ 60-13-20. *Meetings and officers of Commission; compensation of members.*

The Commission shall meet at least quarterly and at such other times as the chairman shall designate. Members shall elect a vice-chairman and such other officers as they may deem necessary. They shall be paid such per diem, mileage and subsistence as provided by law for boards, committees and commissions.

HISTORY: 1962 Code § 9-362; 1973 (58) 241.

§ 60-13-30. *Primary function of Commission.*

The primary function of the Commission shall be the creation and operation of a State Museum reflecting the history, fine arts and natural history and the scientific and industrial resources of the State, mobilizing expert professional advice and guidance and utilizing all available resources in the performance of this function.

HISTORY: 1962 Code § 9-363; 1973 (58) 241.

Cross references—

As to stealing, damaging, etc. works of literature or objects of art of certain institutions, see §§ 16-13-330 to 16-13-370.

§ 60-13-40. *Powers of Commission.*

To carry out its assigned functions, the Commission is authorized to:

- (1) Establish a plan for, create and operate a State Museum;
- (2) Elect an executive officer for the Commission, to be known as the Director;
- (3) Make rules and regulations for its own government and the administration of its museum;
- (4) Appoint, on the recommendation of the Director, all other members of the staff;
- (5) Adopt a seal for use in official Commission business;
- (6) Control the expenditure in accordance with law of such public funds as may be appropriated to the Commission;
- (7) Accept gifts, bequests and endowments for purposes consistent with the objectives of the Commission;
- (8) Make annual reports to the General Assembly of the receipts, disbursements, work and needs of the Commission; and

(9) Adopt policies designed to fulfill the duties and attain the objectives of the Commission as established by law.

HISTORY: 1962 Code § 9-364; 1973 (58) 241.

§ 60-13-50. *Director.*

The Director of the Commission shall be the Director of the State Museum, when such facility comes into existence and his qualifications shall reflect an ability to serve in that capacity. Compensation for the Director shall be determined by the General Assembly.

HISTORY: 1962 Code § 9-365; 1973 (58) 241.

TITLE 54

CODE OF LAWS OF SOUTH CAROLINA

1976

CONTROL OF SALVAGE OPERATIONS

SEC.

54-7-210. Title to bottoms of navigable waters and shipwrecks, vessels and other things of value therein.

54-7-220. Custodians of shipwrecks, vessels and other things of value.

54-7-230. License to conduct search or salvage operations.

54-7-240. Renewal of licenses; licensee to obtain permission from Federal agencies.

54-7-250. Use of funds.

54-7-260. Suspension or revocation of licenses; notice; hearing; appeal.

54-7-270. Assistance of law-enforcement agencies.

54-7-280. Penalties.

§ 54-7-210. *Title to bottoms of navigable waters and shipwrecks, vessels and other things of value therein.*

Subject to Article 1 of this chapter, the title to all bottoms of navigable waters within the State and extending one marine league seaward from the Atlantic seashore measured from the mean low water, and the title to all shipwrecks, sunken vessels, and all things therein, including but not limited to cargoes, tackle, and underwater archeological artifacts; fossils and other paleontological material, both plant and animal, including but not limited to molds, casts, bones, and teeth, or any other things of value which have remained unclaimed for more than fifty years on such bottoms is hereby declared to be in the State of South Carolina.

HISTORY: 1962 Code § 54-321; 1968 (55) 3077; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, inserted "the State and extending," deleted "mark" following "low water," inserted "fossils and other paleontological material, both plant and animal, including but not limited to molds, casts, bones, and teeth," substituted "things" for "thing" and substituted "fifty" for "ten."

§ 54-7-220. *Custodians of shipwrecks, vessels and other things of value.*

(a) The custodian of shipwrecks, vessels, cargoes, tackle and underwater archeological artifacts shall be the South Carolina Institute of Archeology and Anthropology, University of South Carolina, which is empowered to promulgate such rules and regulations as may be necessary to preserve and salvage such underwater properties.

(b) The custodian of fossils and all other paleontological material, both plant and animal, including but not limited to molds, casts, bones, and teeth shall be the South Carolina Museum Commission, which may promulgate such rules and regulations as may be necessary to preserve and salvage such underwater properties.

(c) The custodian of any other thing of value as set forth in § 54-7-210 shall be the State Budget and Control Board which may promulgate rules and regulations for such purpose.

HISTORY: 1962 Code § 54-322; 1968 (55) 3077; 1969 (56) 301; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment rewrote subsection (b) and added subsection (c).

§ 54-7-230. *License to conduct search or salvage operations.*

(a) Any person desiring to conduct search or salvage operations, in the course of which any part of a derelict or its contents or other archeological site may be removed, displaced or destroyed, shall first make application to the Institute of Archeology and Anthropology for a license to conduct such operations. If the institute, in its discretion, finds that the granting of such license is in the best interest of the State, it may grant the applicant a license for such a period of time and under such conditions as the Institute may deem to be in the best interest of the State. The license may include but need not be limited to the following:

- (1) Payment of monetary fee to be set by the institute;
- (2) That a portion of the historic material or artifacts be delivered to the custody and possession of the institute;
- (3) That a portion or all such historic material or artifacts may be sold or retained by the licensee;
- (4) That a portion or all of such historic material or artifacts may be sold or exchanged by the institute;
- (5) The licensee's equity shall be stated in the license and shall not be less than fifty percent of the artifacts or value of the artifacts recovered;

(6) Any other reasonable conditions constituting fair compensation to the licensee and protection of property rights of the people of the State.

Provided, however, that, no license need be issued to the institute, itself, which is authorized to conduct search or salvage operations with all recovered items belonging solely to the State.

(b) Any person desiring to conduct search or salvage operations in the course of which fossils and other paleontological material, both plant and animal, including but not limited to molds, casts, bones, or teeth may be removed, displaced or destroyed, shall first make application to the South Carolina Museum Commission for a license to conduct such operations. If the commission, in its discretion, shall find that the granting of such license is in the best interest of the State, it may grant the applicant a license for such a period of time and under such conditions as the commission may deem to be in the best interest of the State. The license may include but need not be limited to the following:

(1) Payment of monetary fee to be set by the commission;

(2) That a portion of such paleontological material including molds, casts, bones and teeth be delivered to custody and possession of the commission;

(3) That a portion or all of such paleontological material, including molds, casts, bones and teeth may be sold or retained by the licensee;

(4) That a portion or all of such molds, casts, bones and teeth may be sold or exchanged by the commission;

(5) The licensee's equity shall be stated in the license and shall not be less than fifty percent of the artifacts or value of the artifacts recovered;

(6) Any other reasonable conditions constituting fair compensation to the licensee and protection of property rights of the people of the State.

Provided, further, that, no license need be issued to the commission, itself, which is authorized to conduct search or salvage operations with all recovered items belonging solely to the State.

(c) Any person desiring to recover anything of value other than shipwrecks, vessels, cargoes, tackle, and underwater archeological artifacts; fossils and other paleontological material, both plant and animal, including but not limited to molds, casts, bones, and teeth, shall obtain a license from the Budget and Control Board which shall contain such terms as the board may deem necessary.

(d) Any person desiring to conduct a search or salvage operation which might recover a combination of archeological, paleontological, or other items, as further defined in subsections (a), (b), and (c) shall be issued, whenever feasible, one license jointly from the appropriate issuing authorities.

HISTORY: 1962 Code § 54-323; 1968 (55) 3077; 1969 (56) 301; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, rewrote this section.

§ 54-7-240. *Renewal of licenses; licensee to obtain permission from Federal agencies.*

Licenses may be renewed upon such terms as agreed to by the applicant and the agency concerned. Holders of licenses shall be responsible for obtaining permission, if any is required, of any Federal agencies having jurisdiction, including the United States Coast Guard, the United States Department of the Navy, and the United States Army Corps of Engineers.

HISTORY: 1962 Code § 54-324; 1968 (55) 3077; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, rewrote this section.

§ 54-7-250. *Use of funds.*

Any funds received by the Institute of Archeology and Anthropology, the South Carolina Museum Commission, or the Budget and Control Board under the terms of § 54-7-230 may be allocated for use by the institute or the commission for continuing its duties under this article, subject to the approval of the Budget and Control Board, or the board may direct that all or any parts of such funds be paid into the General Fund of the State.

HISTORY: 1962 Code § 54-325; 1968 (55) 3077; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, rewrote this section.

§ 54-7-260. *Suspension or revocation of licenses; notice; hearing; appeal.*

(a) The authorities authorized to issue licenses specified in this article may suspend or revoke a license issued by the authority for just cause after the licensee has been given at least twenty days' notice in writing of charges against him, and granted a hearing by the issuing authority. Upon the hearing of any such proceedings the issuing authority may administer oaths and may procure, by subpoena, the attendance of witnesses and all other necessary parties and production of relevant books and papers.

(b) Any licensee in the State whose case has been passed upon by the proper authority may appeal to the circuit courts of the State in the same manner as provided for by law regulating appeals from the magistrates courts. The court may in its discretion reverse or modify any order made by the issuing authority. The appeal shall be heard upon all the original records before issuing authority.

HISTORY: 1962 Code § 54-326; 1968 (55) 3077; 1969 (56) 301; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, rewrote this section.

§ 54-7-270. Assistance of law-enforcement agencies.

All State and local law-enforcement agencies are hereby empowered to assist the institute, the commission, the board, and the licensee.

HISTORY: 1962 Code § 54-327; 1968 (55) 3077; 1969 (56) 301; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, inserted "the Commission" and substituted "licensee" for "permittee."

§ 54-7-280. Penalties.

Any person violating the provisions of this article shall be deemed guilty of a misdemeanor and, upon conviction, shall be punished by a fine in the discretion of the court or by imprisonment for a term not to exceed two years.

HISTORY: 1962 Code § 54-328; 1968 (55) 3077; 1977 (60) 1.

Effect of Amendment—

The 1976 amendment, effective September 16, 1976, inserted "deemed."